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NEWS SHEET

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EDITORIAL

This, the sixth issue of the News Sheet, contains more pages than any previous issue, and includes articles on a variety of topics as well as items of news and information. We have tried to provide Guild members with a publication that may, to some extent, take the place of the magazine " Movement " which, for reasons of economy, had to be discontinued two years ago.

To all those who have contributed towards this issue we offer our grateful thanks. To all others—the vast majority of Guild members—may we once again send this reminder: that a society can only flourish by the *active* participation of each individual member.

To produce a publication such as this, and receive no comments on it, is like writing a letter which remains for ever unanswered.

Are you satisfied with the contents of this issue? If so, we should be pleased to hear this. Are you dissatisfied with them? We should be equally pleased to hear this, as healthful criticism prevents stagnation.

Is there some topic which you would like to read about? Or, better still, is there one on which you have something to say? This is *your* News Sheet, and it is your views we want to hear.

So please do let any one of us, the Publications Committee, have them. (Names and addresses below).

May we draw your attention to the programme and application form for the Easter Conference, to be found on pages and , and to the Membership Subscription Form; time, trouble and expense are saved if subscriptions (due on January 1st, 1951) are paid early.

Marjorie Allen, 10 Dalston Drive, Didsbury, Manchester, 20.

Marjorie Bergin, 111 Windmill Road, Brentford, Middlesex.

Rolf Kosterlitz, 110b Banbury Road, Oxford.

Anthea Platt, Boston House, Upper Carlisle Road, Eastbourne, Sussex.

MODERN DANCE HOLIDAY COURSE, AUGUST, 1950

The fourteenth Modern Dance Holiday Course was held for the third successive year at Foxhole School, Dartington Hall, by the kind permission of the Headmaster and the Dartington Hall Trustees.

Students, who numbered over a hundred, included not only representatives from various countries (such as U.S.A., Holland, Sweden and Australia), but also people with widely differing professional interests, e.g., teachers, physiotherapists, psychologists, actors and musicians. On the staff were Sylvia Bodmer, Diana Jordan, Betty Meredith-Jones, Lorn Primrose, Geraldine Stephenson, Veronica Tyndale-Biscoe, Lisa Ullmann and Rudolph Laban.

The Course was opened by the Directors on the first evening in the usual informal and friendly way, and an additional pleasure was a talk by Mr. Elmhirst about Dartington and its purpose.

The programme of the course was a comprehensive one. Mornings were devoted to general movement training, for which students divided into three groups according to movement experience. In the afternoons the division was divided into different groups according to interest, the choice being between Dance and Drama. This was found to be a very happy arrangement as it afforded opportunity of meeting different people.

The time-table of the Course was planned with a liberal allowance of free time, during which many people took advantage of the opportunities generously afforded by Mr. Elmhirst to see the different kinds of work done on the estate.

In addition to the practical work, the Course was enriched by several varied and enlightening lectures. The pianists, Adda Heynssen and Phyllis Holder, gave a most helpful illustrated talk on the choice of music suitable for Modern Dance. Mr. Laban spoke on " The Psychological Effects of Movement," a profound and thought-provoking talk which is more fully reported elsewhere in this News Sheet. His daughter, Dr. Juana de Laban, gave an extremely interesting and comprehensive account of Modern Dance Training in an American University. The inspiring lecture given by Miss Ruth Foster, H.M.I., in which she dealt mainly with dance as an art, was a work of art in itself. Neither " lecture " nor " talk " aptly describes Miss Imogen Holst's delightful contribution to the Course. She showed how much music and dance have in common. To illustrate her points, she not only almost danced herself, but inspired her audience to sing with a zest and sensibility which surprised and delighted both themselves and her.

Yet another attractive feature of the Course was a Dance Recital by Miss Geraldine Stephenson given in Barn Theatre of Dartington Hall. More about this may be found on another page.

The last afternoon of the course was devoted to a Festival in which all took part. Here, the various groups showed each other some of the dances and dramatic scenes on which they had been working. This was much appreciated, particularly by those who had found it difficult to decide which group to join, as they were interested in both. The climax of the afternoon was a magnificent group dance which included singing and percussion, as well as beautiful and expressive dance movements. To participate in such a movement choir is an unforgettable experience; one's only regret is that one cannot simultaneously take part and watch.

So ended another enjoyable and stimulating Modern Dance Holiday Course.

DANCE RECITAL

given by Miss Geraldine Stephenson, in the Barn Theatre, Dartington Hall, during the Modern Dance Holiday Course, August, 1950.

This recital was both an integral part of the Course, and an event of particuar interest. During the preceding days, Miss Stephenson had, as teacher, encouraged and stimulated students in their efforts towards movement expression, and she was now to appear in a new role—that of performer.

The programme consisted of ten dances divided into four groups: 'Prayers,' 'Magics,' 'Plague,' and 'Dream'. The separate dances in the first three groups were linked by skilfully chosen music which set the mood of the dances.

The first group of dances was lyrical in character, the second explored the realms of fantasy, the third showed the effects of Plague on three different human beings, and the final dance, 'Dream,' was an experiment in movement and sound, for which Miss Stephenson had composed the music herself.

An extremely wide range of choice of subject, emotional content, type of movement and manner of presentation was covered, and whatever the theme of the dance, it was performed with great clarity and sincerity.

The whole programme was evidence of unusual versatility and talent, and was, in fact, a remarkable achievement which was fully appreciated by an enthusiastic audience.

Report of Lecture given by Mr. Laban at the Modern Dance Holiday Course, August, 1950, on

"THE PSYCHOLOGICAL EFFECTS OF MOVEMENT"

It is a privilege to be asked to write a report of Mr. Rudolf Laban's lecture at the course this year. I feel, however, that my understanding of Mr. Laban's work and theory of Movement is an inner one which is as incapable of being expressed adequately in words as the work and theory of Mr. Laban himself.

Yet he gave the lecture and he spoke to us of Movement in words. He pointed out that life was an alternation between inner states of mind and outer action—that is interaction—but which is the chicken and which the egg, is an unanswered question.

He then explained what movement was. It was not just *motion:* for example, a piece of coal was in motion when sliding down a slanting surface. But movement was a combination of several motions—a speciality of living beings linked with an inner physic state. The *movement* of a cat or the *motion* of the piece of coal on a slope are not in the same category. The cat has an attitude, a desire not

to fall perhaps, and he co-ordinates several *movements* into an *action*. The matter is still further developed: for several *actions* can be combined into making an *operation*.

For example a man takes up a hatchet: he makes the appropriate movement into an action; then he uses his *action* for the purpose of chopping wood, i.e., *an operation*. He may then light a fire with the wood, the combination of these two *operations* becoming a process. That is a goal or end toward which it strives, a final image.

Next Mr. Laban spoke a little about the inner state of mind which is linked with movement in the living being. There are an infinite variety of inner states of mind possible. The decision to do the very first movement in a cycle springs from a psychological state and the final result or goal has its state of mind, satisfaction or otherwise. Mr. Laban pointed out in this connection that decision may be unconscious as well as conscious. Movement as here defined is not controlled intellectually, whereas actions, operations and processes are.

Movement can (a) discharge, or (b) intensify inner states of mind. Why move at all? It is essential to life and its aspects. It is related to *value*, multi-dimensional value. The sanctity of life is one—animals rarely kill when they are not hungry—only human beings do that.

Between movement, the inner state of mind and a sense of value, there is continuous balance or harmony, compensation, mirroring, rhythm, etc. A harmony of all the elements, time, force and space, is sought. Value within it, is something after which man strives. An entrance door exists through movement to this world of value.

My impression at the end of Mr. Laban's speech was that in some way his knowledge and pre-occupation with abstract spiritual values beyond time and space shone through his great understanding of movement to manifest themselves in the actualities of time and space. The immediacy of the body in movement he has shown as a way of catching the eternal in some measure within the limitations of the time space world of living loving human life.

The dinner gong sounded, and sounded twice, and it was so characteristic of Mr. Laban that he immediately translated from the realms of abstract ideas, of love, beauty, relationship, harmony, etc., into simple reality. "We must not keep the staff late and waiting for us for the meal."

As I see it, that is the core of his meaning. Movement is the reality, the immediacy, the concrete expression of man's creative spiritual life. Love, courage, sacrifice, beauty and whatever else he mentioned of the eternal spiritual principles are only ultimately meaningful for man when expressed in the actuality and concreteness of the living life of Body Movement.

H. IRENE CHAMPERNOWNE, B.Sc., Ph.D:

"MY FIRST MODERN DANCE HOLIDAY COURSE"

(by a member of the Dance Group)

I had never been to a summer course before, nor had I been to any other course of this Movement, but if this is an example of it, it is wonderful.

The thing that struck me first was the friendliness of everybody and even the place seemed friendly. Usually on the first night people are inclined to be reserved and stiff, but not on this course.

The general attitude surprised me and helped me a great deal to feel at home even though several people knew each other.

My first day on the course was worrying to me because I did not know what would be expected of me, so I found it difficult to relax and enjoy myself. But I need not have worried for everybody was too busy to notice what anybody else was doing or failing to do, and the lecturers did not draw attention to individuals so that after the second day I felt able to relax and have some fun.

I soon found myself thoroughly enjoying the Dance Movement and not worrying about the things that I could not do, as it would come sometime—if not in this course, in another (as I hope this will be the first course of many that I shall attend).

We had quite a variety of classes, some of which were very amusing, and I would go to bed after a pleasant day with a tired body. Other classes were serious and to me intense, giving me much food for thought so that I went to bed tired in mind as well as in body.

At the Festival everybody was happy although excited. The work was never static, for even during the Festival the creators were altering and arranging and that was an ideal way of showing that this work if really alive, can never be exactly repeated. It was wonderful to watch and take part.

The time went unbelievably quickly and I was very sad to leave. It was not just a holiday in which I sought pleasure; it gave me so much, but I, too, had to make an effort, and in doing so I felt I had achieved something. I felt physically fitter and mentally more alert, and felt as if I left with a store of knowledge.

I am looking forward with great pleasure to the next course and will not worry about being skinny or ignorant as there are all ages, shapes and sizes and every grade of attainment and experiences. Each group can give a great deal to the course, and the course itself is so wide and all-embracing that everybody is catered for, and not only gymnasts and athletes.

The course opened my eyes and gave me physical and mental "food," and I certainly could not have enjoyed it more. It was wonderful belonging to such a large and happy family and in such an environment as Dartington Hall with its historical and geological interests, surrounded by the peaceful countryside yet within easy

reach of bustling town life.

It was so nice meeting people of other nations and all joining in the same thing in such harmony. Here we were all working together as the world is trying so hard to do.

ELAINE WATTS.

"MY FIRST MODERN DANCE HOLIDAY COURSE"
(by a member of the Drama Group)

Having attended several Dramatic Courses in the past, when I saw advertised the Modern Dance Holiday Course and noted its sub-section Dramatic Movement, I felt that this would provide the special emphasis I now required. With every confidence I applied and was accepted: it was not until I had met several acquaintances who warned me that the Staff were mercilessly energetic, that I nervously asked myself why I had thus turned masochist.

Throughout the first morning, feeling a minnow among Titans, I feared that the afternoons of Dramatic Movement would be biased dancewards, but I was to learn that these two branches of the Art of Movement, Dance and Drama, have separate existences, which nevertheless feel the need of and are enlivened by each other's company.

Dramatic Movement: in the face of such a vast subject to be studied for a fortnight only, the Staff pursued a calmly selective policy, which skilfully gave an impression of comprehensiveness and satisfied divers tastes.

The experimental work of the poems set to movement, which we tackled with Miss Betty Meredith-Jones, and the "tone poem" "Gossip," with Miss Geraldine Stephenson, gave our minds new stimulation.

Even if some were doubtful about the suitability of the poems chosen, it was a valuable experience to work as a group evolving a movement accompaniment which would be pleasing to the spectator, and it was a revelation to many that one could discipline oneself to an awareness of group feeling, speed and shape, without one's individuality becoming completely submerged.

The "Gossip" sequence reversed the previous process in that speech was used as accompaniment for movement, to aid the actors in their expression of the emotive shades of meaning in the words: gossip, rumour, tittle-tattle and scandal.

With Miss Lisa Ullman, some of us had to venture a little beyond our depth, and with her I understood the warning that had been given to me! But no dramatically-minded person could fail to succumb to her personal inspiration, which led us on (often long after the official end of the session!) in our examination of the reactions of the three broad types of humanity—the thinker, feeler and doer, to external stimuli and to each other.

of movement, and for deepening one's knowledge and experience of those already known, but only through the active co-operation of each member of the group can these seeds bear fruit.

Anyone interested is invited to get into touch with Hilda Brumof, 37 Adamson Road, N.W.3

Midlands News

JUNIOR DANCE GROUP

This term's meeting was held in Worcester, on Saturday, November 18th. In spite of very bad weather, forty-two children came to dance, and we were pleased to welcome girls from a Staffordshire school, who joined us for the first time.

The class was taken by Judy Jeffries, in a delightfully happy, informal atmosphere. Two separate group dances were worked out to set music, the first being dynamic and incorporating percussion instruments, and the second much more lyrical in quality.

The most stimulating thing about these meetings is the fact that children with such different backgrounds are able to meet together and form a harmonious group because they have a common language of movement.

K.T.

Bristol

The Bristol Dance Group began its second season on October 5th, and has since held regular weekly meetings. Membership has risen during the course of the term, and the group now boasts twenty-seven members.

At the first meeting there were five volunteers to share the leadership of the class during the season, and provide their own pianists. We have had a most enjoyable term, and the voluntary service given by the accompanists has been much appreciated.

Mr. Vaughan Davies is now in Bristol as Musical Adviser to the Education Committee. He hopes to visit us one evening next term and give us a lecture demonstration on Music and the Dance.

We are encouraged by the fact that some of our keenest members left their 'teens a while ago, but have only recently met Dance as we know it.

E.G.

Sussex

Guild members living in this area, who are interested in forming a branch of the Guild, are asked to get into touch with Joy Sinden, 10 Gundreda Road, Lewes, Sussex.

PERSONALIA

Membership

Associate Members are invited to apply for Graduate Membership, and Graduate Members for Sectional Membership in Education, Art or Industry as soon as they themselves feel ready.

Congratulations to:—

1. Geraldine Stephenson, of Manchester, who has become a Sectional Art Member.
2. Sheila Aste, of Rotherham, and Joan Russell, of Birmingham, who have become Graduate Members.

Welcome to our new Associate Members:—

Miss G. D. Pallett, of Leicester.

Miss E. P. Thomas, of Worcester.

WHAT IS DANCE?

By Douglas Kennedy

Lecture given at the Ling Physical Education Association and National Association of Organisers and Lecturers in Physical Education Conference on "The Dance as Education."

Reprinted by kind permission of the Editor, from the March, 1950 issue of the "Journal of Physical Education."

. . . Dance is not only an art, but is the taproot of all art. It emerges first in primitive societies and in primitive human beings including small children. From this root art have sprung music, drama, painting and decoration, etc., daughter arts which among savages are still compounded with Mother-dance in the service of tribal magic, ceremony and religion. We moderns grow up to regard the arts as independent of each other and need to be reminded how recently they have become separated, and how deep-rooted in the human unconsciousness is the amalgam from which each individual art has sprouted.

At this Conference, I must emphasise the necessity to adjust our personal conceptions and to look afresh at the points which will be raised at each session. One point is that Dance embraces music. An outside source of music—I mean outside the person of the dancer—is a secondary and not a primary stage. The primitive dancer, including the young child, can be self-contained and self-sufficient in the provision of dance music. You may have to remind yourselves of this fact during discussions. All the ancient civilizations, China, India, Egypt, Persia, Greece and Rome, bear witness to the importance

of Dance. There is evidence that as the civilizations decayed, the art of Dance decayed—serving increasingly as passive entertainment and amusement.

In uncivilised societies, Dance is rarely, if ever, used merely as a show. On the contrary, it figures as part of the technique of local government and as the vehicle of magic and powerful medicine. Because of its power, it is given first place in tribal custom. As primitive societies become less primitive, the power is lost and dissipated. The more civilised, the less the power. Some of you may not be prepared to admit the power of Dance. Only a slight acquaintance with anthropology will convince you. Even a film of African dancing or a visit to the Coconut Grove—the negro night club in Harlem—would half persuade you Its power is analagous to that of religious revivalism, which can induce mass hysteria and which indeed is itself a form of dance. Dance can be used to soothe, to stupify, to madden and to exalt. How can it do this?

RHYTHM AND RIPPLE.

Within the act of dance lies a cosmic phenomenon called rhythm—the action manifests itself as waves, waves of rhythm are radiated in terms of sight and sound. Primitive Dancing is a vibration involving the environment. A vibration is set up. A game is played with gravity, the dancer adjusting, by the feeling sense, his leaping and his alighting, to produce a ripple. Now anyone can leap, but only a dancer can ripple. The ripple-effect on the dancer is to light him up, to stir his emotions and inflame his imagination.

But it does not stop here—a ripple leaps space and infects bystanders. Any primitives within sight or sound respond in action. They join in. They capture the mood. They share expression.

Why do primitive onlookers respond to ripples? Because creatures are made like that. Human beings are subject to rhythm because their organism works on rhythmical principles and the response to a ripple takes place below the level of consciousness.

I ask you to note that the response to rhythm is instinctive and that the stimulus is of a particular nature—rippling.

You know yourselves that rhythm catches you unawares: you find your foot tapping before you are aware of dance music on the radio. You know, too, that a ticking clock leaves you unmoved. Rhythm seizes upon your pulses. Time does not. Creatures make rhythm spontaneously, not by will power. Youth forms overflowing with energy of growth processes prance and skip—kids and lambs, kittens and puppies. They need no stimulus from without. When they act on impulse they expel or express energy.

Primitives of the human race share this faculty. Rhythm affects and plays on nerves, muscles, emotions and souls. The Primitive dancer becomes " rapt," absorbed. All particles are dancing in unison —the dancer is both emitter and receiver. He can transmit messages and respond.

If you have followed this revelation of dance behaviour, three points emerge :

1. The human creature is comparable to a musical instrument. His pulses throb and sing. He is not a machine although he distorts himself into one very readily.

2. This musical basis of organism is deep down, instinctive and is not at the level of conscious motive or will.

3. To reach this inner musicalness becomes an immediate problem if we are limited to the conscious method of approach, as is found to be the case in normal educational circumstances.

It may be some comfort to you to know that all the Dance " Schools " at this Conference believe in this innate musicalness and all have views on how to solve the problem of tapping.

Our problem at the Conference is eased to some considerable extent in that we are confined to children. Adults are much harder to tap. They are civilised and, with few exceptions, rhythmically illiterate. The various Schools at this Conference only differ in their method and their final aim.

DALCROZE EURHYTHMICS

Let me take first that famous School which aims not at dance expression so much as the study of music. The Dalcroze Society holds a very logical point of view. Jacques Dalcroze, sixty years ago, recognized the musical nature of human beings and said in effect : " Select the musical ingredients that affect the creature first and foremost and apply these as a form of active training to the young child while it is growing. At that stage the musical pulse is hot—strike it with rhythm and encourage it into musical action." His own experiments were decisive and demonstrated his genius. In his particular act of faith, Dalcroze places a great responsibility upon the choice of music, the quality of the music used as training material, and above all on the imaginative capacity of the teacher.

BALLET.

Ballet, long before this, had evolved a method of training dancers under the compulsion of an interpretation of music of high complexity, on the stage of the theatre, and demanding action that had to reach the senses of remote spectators. Under this compulsion, a vocabulary of expressive movement was built up, demanding great skill both in training and in execution. As a result of this historical process, we have an accumulated tradition of stock actions which produce poetry in motion, when they are handled by artists in the trade. Artists of many countries have contributed to this vocabulary—in France, Italy, Russia, England, etc.—a sort of international language of dance and dramatic gesture.

The method is simple enough. Start very young. Learn the language accurately and pray that you may become a fine musical instrument, able to conform to the tradition. If the seed of this

instrument is in you, the ballet technique will mould it as it grows. But you may not be a suitable model and the training may not tap your roots nor touch your heart. Recollect the seat of dance lies deep down in the unconscious—you cannot expect all to be touched. But even if you do not grow into a Dame Adeline Genee, a Karsavina or a Fonteyn, you have a vocabulary, you are not a physical illiterate.

Ballet technique is a compendium of crafts and skills sorted into a set of tools for producing a high level performance. Few could fail to benefit from some degree of contact with this craft.

MODERN DANCE.

But there have been other assaults on the problem by non-conforming dance artists. A scientific-æsthetic approach was worked out in Germany. Rudolf Laban was struck by the spontaneous dance essays of young children. In effect he said "The germ of dance is already planted. Let it be nourished and guided and tuned." Laban trained a corps of tuners all able to:

(1) Picture the structure of the human creature as related to movement in space.

(2) Appreciate the harmonic relation of body weight to gravity, a relation that explains tension and relaxation.

(3) Accept rhythm as a function of the human body.

(4) Understand how the intellectual concepts of time, measure, phrase, etc., emerge from rhythm.

Laban's original tuners are scattered and some are famous—Mary Wigman, Kurt Joos and others, took to the theatre and made another ballet vocabulary in terms of Modern Dance. The Laban School of teaching continues to build on the idea that the germ of dance is in the child. Children are absorbed in the plastic movements of their own bodies as they are absorbed in games or in clay modelling.

Give them a chance to enlarge this innate capacity, let them make a new vocabulary suited to their age and condition—a vocabulary that, put into use, makes sense with the environment. The child is not expected to have the same vocabulary as the adult, but is expected to experience deeply and express fully, within the compass of child emotion.

GREEK DANCE.

The idea of seizing upon the spark of spontaneity and blowing it into flame, of innate natural behaviour and drawing it out into a permanent feature of adult life, has occurred to many others. Plato had it. Indeed the Ancient Greek culture included a gymnasium in which music predominated. Music and movement were still inseparables.

The Revived Greek Dance School of Ginner and Mawer takes everyday child behaviour and leads it into expressive and poetic

channels, building up a language of communication of feeling and imaginative ideas. Imaginative vitality is part of the store of childhood's energy and is made the basis of training. The body is encouraged to feel and appreciate music. It is also used as an instrument to accompany spoken poetry and prose, as it was in ancient Attic Drama. This association with music and poetry leads to artistic appreciation of sculpture, painting, etc., and the aim is to develop the whole man—thinking welded to feeling in harmony that spreads beyond the individual to the community.

NATURAL MOVEMENT.

In my youth, I met two exponents of the ideal Greek way of life —Raymond and Isadora Duncan, brother and sister. Isadora was a dancer who turned commonplace actions into glory. She influenced many people—one was Fokine, and through him she affected Ballet, adding bare-foot natural moveents to Ballet traditional technique.

The School of Natural Movement, represented at this Conference, started out of Madge Atkinson's vivid impression of Aimee Spong—one of the Duncan School. The teaching again is one based on the belief that the germ of rhythmic action lies within children. If that seed is studied in process of germination, a method of cultivation can be postulated and applied as an education in feeling. Thus is the door opened to a development in emotional and imaginative sensitivity to match intelligence and reason.

Running through these modern applications of dance is a desire to match feeling with thinking, to balance insight with reason. Our difficulty always is that what we seek to encourage is not subject directly to rational processes and is easily distorted by reason. This idea of the seed planted deep within the child, to be germinated and cultivated and fed with fertilisers is behind Rudolf Steiner's philosophy. We only vary in the method of cultivation and in the choice of fertilisers—an Agricultural Committee would choose methods and fertilisers according to crop and according to local soil conditions.

FOLK AND NATIONAL DANCES.

Fragments of an ancient method of culture survive in all European countries in the form of Folk Dance and Music. In each country there is now a dim comprehension that these traditional folk forms have a special value. If they have any such value, then the reason is that they are the original product of that region of the personality which we are now seeking to encourage. Projected by primitives as magic, they have been preserved by country people (semi-primitives) through the centuries, because they continued to satisfy at a simple level the emotional needs to dance and sing and make music.

My experience is that they still have a certain magic for those who are accessible—even for those who are partially blacked out. The problem is once again one of presentation. The nearer this is to unconscious assimilation, the greater the success. The self-conscious approach leads to appalling distortions. Once rhythm begins to penetrate it works like a ferment, leavening the lump.

Teachers may fail with the traditional folk forms because they cannot disentangle the rhythmical from the mechanical, because they deal with time and not rhythm and because they cannot believe that our feelings are more responsive to imponderable influences than to direct assault.

The National Dances of different countries have been long subjected to a direct assult by other nationals and specialised forms of traditional dances have been hammered out to suit dance training. Now the Schools of National Dancing seek for simple authentic forms and to build up a flexible dance technique that can interpret the traditions of other races in other lands. Ballet trained dancers use national dances to widen their field of experience and their horizon of appreciation.

BALLROOM DANCING.

For most people, the form of dancing that enters into their lives is that known as Ballroom. For very many casual ballroom dancers, the essence of the experience is the pleasurable proximity of the opposite sex and the feeling of excitement that normally goes with it. The magic of rhythm adds to this excitement and the power of the couple dance has been exploited by the commercial interests of this age and of other ages. But this power need not serve only the Devil's interests. Ballroom dancing can equally be used as a good influence. It can save a sense of rhythm in danger of extinction, just as well as other forms of dance. It can rescue good manners and inspire a sense of chivalry.

A man can learn how much art there is in the simple business of holding a girl so that she is supported and still able to breathe and harmonise her actions with his. Through centuries all forms of social dancing have helped to succour the awkward, the ungainly and to convert the self-centred. Social misfits are turned into tolerable persons. If ballroom dancing did nothing else, is it not worth while in these days for boy and girl to learn the lesson of give and take? From couple dances and simple set dances may be extracted the essence of a vital and harmonious society.

In conclusion, may I, on behalf of these Associations ask you to consider Dance in the light of its venerable history, of its vast experience, of its depths of meaning and of its essential humanity and say whether it has not a part to play in our education and culture, particularly at this time, in this materialistic and calculating world.

What is Dance? This question you will be debating throughout the Conference, finding your own answers, which will probably vary and may even conflict.

People mean different things when they use the word "Dance"; the art emerges out of magic and primitive religion into poetry in motion with, of course, intermediate forms. Do not be impatient with us if we seem to prefer at times to speak in poetic rather than practical terms. In art, the poetic statement is often the most practical. All forms of dance require imagination in their handling, much of it is subtle and some of it is dynamite.

WHAT IS THE TREND IN DANCE EDUCATION?

By Juana de Laban

University of Michigan, Ann Arbor, Michigan.

Reprinted from the "Journal of the American Association for Health, Physical Education and Recreation," September, 1948, by kind permission of the Editor.

Now that the dance has finally become a part of the educational program in colleges, it is time for us to create a better understanding of the dance medium through a co-ordinated curriculum. Primary emphasis must be placed upon more adequate training of dance teachers. A dance program should be planned according to our social culture, with the intent of expressing that culture in a manner which can be universally understood. The achievement of this goal should be kept in mind as we focus on the student whom we wish to introduce to the dance.

In their teacher-training programs colleges include the different forms of dance. This raises the problem of how much dance training every student should have and what importance it should assume in the program. Dance has its place in the "total" educational process and some phase of dance has found its way into most of the academic curricula. It is therefore time to evaluate the entire teaching of the dance as practised in the field of education.

We are caught by the dual aim pursued by most institutions in which dance is taught. Should it be a preparation for the eventual future professional career, or should the student be only initiated into one more form of "art appreciation"? Today the leaders in the dance field must be prepared to train students either for the educational or the professional goal.

If we are ready to offer professional dance training, then certainly most college dance programs lack the required standard. Their students are not able to make a living in the dance after leaving college without enrolling for two or three more years in a professional dance studio. There with a minimum of three or four hours' daily work they gain sufficient technique and develop their imaginative powers to a point where they are competent to apply for a job.

If we stress, however, the educational goal, then it must be stated that many institutions choose a middle path because there is a confused notion of what constitutes dance. In the end the student is deprived of the opportunity of finding his place in the dance field, be it educational or professional. His illusions connected with the dance, instead of furthering his entire development, overstress particular phases which are not of value to him because the basic principles of movement have not been presented properly.

When the colleges opened their doors to dance as one of the subjects included in their program, they surely did so with the idea of bringing about a co-ordinated understanding of the arts, a more

immediate release for the latent creative talent of the individual and the group, an æsthetically healthful activity and, finally, an emphasis on a proper correlation of music and movement, all of which may be regarded as primary factors of education.

The demand upon the dance to produce results in exhibitions is mostly to blame for the shift in focus from its original purpose to the conflict of a divided intention in the educational or professional field. This is not so much the particular fault of any individuals as it is the phenomenon of teaching art subjects in general. It is extremely difficult to know where the educational process of learning ends and where the professional begins.

A background knowledge of dance history, including style and form of the dance as practised throughout the centuries, should be provided as a foundation for dance students no matter whether they are educationally or professionally interested in the medium. There will be argument on this suggestion, however, considering such points as the dance in relation to the entire curriculum, the time at present assigned to dance teacher training, and the competency of the dance instructor to give a history course requiring a broad and rich experience.

To actively engage in the execution of the various techniques and dance forms of the past is stimulating, but in the opinion of the author, it would only be necessary for the professional dancer. The professional student, in spite of his complete concentration upon dance instruction, seldom knows enough about the dance forms of the past. A thorough knowledge of dancing throughout the ages would aid any creative mind in developing an individual style and a personal form of dance. Contributions in the arts are made mostly by those who are familiar with the different periods in history. Having experienced in actual practice some of the vital stages of dance background, much experimentation can be omitted thus allowing concentration upon the real exploration towards new directions which begin when the old disappear. To see the other side of the process, that of learning dance for its purely educational values, may enrich the student's imaginative powers which do not necessarily have to find expression in dance, but which can be of assistance in other related artistic activity.

The benefit of dance for educational purposes lies in the immediate practice of the present dance styles and forms, which help further the whole growth and development of an understanding of the 20th Century arts. The student's concern should be with the interrelationship of the individual to other subjects and to society. It is the teacher's duty to prepare the dance student for complete awareness of movement, movement as an experience of the individual and in relation to a group. Proper emphasis on educational dance would produce a most responsive generation for dance appreciation and guarantee support of the professional dance.

Various institutions teaching the dance, however, do not have clear-cut program outlines, while some stress particular techniques

and methods to the exclusion of other methods and techniques. The following dance subjects are herewith listed in order of precedence: modern dance, rhythms or elementary and secondary dance, tap and clog, social or ballroom dance, folk dance, American square and country dance, character and acrobatic dance, and the ballet. By examining these dance programmes of various levels and age groups, for teacher-training purposes in colleges, it becomes clear that there is no general educational outline of the dance available, but there are certain unique factors with which the dance instructor is confronted over and over again. Individuals entering college seem to "hate" all types of dance, with the exception of country dancing. For this reason re-education for movement and the dance is much harder than its initial introduction at the elementary level. We know definitely that boys and girls in elementary school, even through the sixth grade enjoy the dance. Somewhere during the high school period a change of attitude towards the dance takes place.

The dance instructor in college, therefore, is faced with starting at the very beginning of dance teaching in order to progressively develop a thorough movement knowledge. Rudolf von Laban, in his latest book, "Modern Educational Dance," makes this statement: "The essential tool which can be offered to the educationalist in dance is the universal outlook upon the principles of human movement."†

In the approach to dance teaching the following should be given primary consideration: first, we should begin by stimulating a desire for movement; that is, the basic urge for moving must be awakened so that the progression will eventually and gradually lead to the creation of a dance. Without the knowledge of one's inherent abilities no amount of training can aid appreciation of the dance. Second, mechanical skill alone is not the determining factor in a dance; its basic function is the control and awareness of motor skill. All efforts toward movement and dance progress must follow a completely conscious method. Third, any system with organization should foster a proper feeling and comprehension of the dancer and his relationship to space. We not only move in space, but use space for the furtherance of expression. Another, and fourth major factor towards furthering expression is the study of dynamics, which has been sadly neglected. Stress should be placed upon force or dynamic qualities in all the possible combinations. A wide range of dynamic qualities, from weak to very strong, or from negative to active, or from utter relaxation to extreme intensity, should be experienced for the sake of creating a meaningful composition. In connection with dynamics there is, as the fifth point, the matter of rhythm which should receive more concentrated attention. Not only should the dancer follow the rhythm of the music, but he should discover his own personal rhythm impulses. Every movement sequence has its natural rhythm which can in turn be transcribed into musical rhythm. There is also the matter of the visible versus the audible rhythm which should be emphasized

†Rudolf von Laban. "Modern Educational Dance." London: MacDonald & Evans, 1948.

more emphatically. The sixth point touches all the above and indicates that more time is needed for the growth of a potential dancer. It is evident that the phases of development from the single movement to a movement sequence, and to a movement study, or improvisation, require simultaneous bodily technique and skill, and creative readiness which result in the final dance composition. This then brings us to the last primary consideration, namely that the concepts underlying a dance composition are varied and manifold, and the approaches frequently misunderstood. It is a common belief that in order to compose one has to start with a preconceived story. The process of composing should ideally begin with movement impulses related to space, rhythm, dynamics, and a general mood or idea. By moving and giving mind and body an impetus the study should progressively develop a structure comparable to a theme and its variations.

In concluding let us quote again from Mr. von Laban's latest book:

"Dance, understood as a total movement, brings us thus into a more intensive contact with a medium which carries and permeates all our activities. In summarising it can be said that the educative value of dance is made apparent through the healthy mastery of movement, and by the enhancement of personal and social harmony promoted by exact movement observation."

THE PART OF MOVEMENT IN OCCUPATIONAL THERAPY FOR THE MENTALLY ILL

By Occupational Therapy we mean a form of treatment in which specific activities are prescribed to alleviate specific symptoms. The Therapist must be able to assess the needs of the patient, and to analyse all the available occupations, and these should include everything imaginable, from bicycling to billiards, cross-cut sawing to very fine sewing, music, art, handicrafts, gardening, and odd jobs The readers of this News Sheet will realise that a knowledge and understanding of movement is essential to an Occupational Therapist, in three ways:—

i. Movement Observation.

ii. Analysis of the movements involved in any given activity.

iii. Movement as a creative art.

I will try to describe the types of patients with whom I deal in the big mental hospital where I work. Some are withdrawn from the world; they walk by themselves, their backs hunched, body-weight behind their feet, knees pressed together, hands clenched and pressed to their sides. They make contact with no one. Their contact with objects is bad and their grip so lacking in vitality that they cannot pick up a pencil. Some may hallucinate or have sudden delusional

outbursts, or they may remain rigid and tense hour after hour, the tension resolving itself suddenly into an impulsive slash or hit. Some of these withdrawn people may show many quick, fluttering, aimless movements, and they are often unable to express themselves in speech or painting. When working, they lack rhythm and free flow, use small inward movements, sit in cramped positions and find difficulty in availing themselves of the space around. Many depressed cases show similar postures, but their movements have more purpose, and while the withdrawn people have little sense of contact with the floor, melancholics seem to press down into it. In fact, downward pressure is the common denominator of their movements. Their reaction to outside stimulus can be so slow that it may take a minute for them to make the necessary movements to take a cup of tea that is offered them. The other side of this picture shows an over-active person; one whose reactions are exaggerated, whose ideas fly from one thing to the next so rapidly that one movement, though purposeful, cannot reach its full development before another, of a different kind, has begun. When working, this person uses large, strong, quick movements, lacking in rhythm and continuity and resulting in carelessness. He freely overflows in the space around him. He exhausts himself but is unable to rest. Although he can move in an outward direction, he cannot express himself adequately because he can neither concentrate nor discipline his efforts into a constructive pattern. These descriptions are very broad generalisations and there are many exceptions and modifications; there are some patients who show no abnormal movement while doing ordinary work; these people may display grotesque, arrhythmic, and unco-ordinated movements when doing dance or mime.

Now, how does the Occupational Therapist decide what sort of work to give to each of her patients? The reader will know which effort elements are lacking in the people described above; in some it is free flow, in others, sustainment, in others again, it is directness. Besides her psychiatric training, the Occupational Therapist has a knowledge of a large variety of crafts and other activities, and should be able to find a job involving the required movements. But it is not as simple as that, as the following example will show:—

A schoolmaster of over 50 is suffering from acute depression. We decide that he needs large, light movements with plenty of free flow. Carpentry, weaving, pottery and painting, all have at least one of the requirements, but not all. However, since we have found that it is better to help a patient to use his dominating efforts in a creative way, and later to encourage other types of movement, we might, in this case, choose pottery. Pottery demands strong downward pressure first, followed by upward pressure with a marked decrease in strength. Painting scenery requires the large, flowing, lighter movements and would be excellent later in the treatment, for it must be remembered that a man of this type probably has retained his critical faculty, and the results of his impaired ability will damage his self-confidence.

Now we come to the arts. Any creative and expressive activity

demands the sustained effort of the whole personality, imposes its own discipline, and in return, "knits up the ravelled sleeve of care." In our movement classes we try to provide a background against which this can happen, though an onlooker might think otherwise. Some of our very remote patients will not move at all, even when a ball, thrown for them to catch, hits them and falls to the ground. In some of these cases I have moved the patients' limbs, heads, and extremities myself until they begin to absorb the new feelings and mental attitudes which unfamiliar movements and fresh physical attitudes produce. This can cause inner tension which may result in resistance or aggression, and should never be undertaken by an inexperienced person. For patients who can move on their own if encouraged, we have classes. As these people vary from day to day, so the classes have to vary to suit them. It is impossible to plan a class beforehand, so we work on what is most needed at the time, and try to build this into a logical whole with a well balanced diet of different types of movement. Undue bias on elements which a patient lacks defeats its object; for example, if a patient's movements are all inward and shrinking, over-emphasis on outward swings, or wide stretches will produce tension or fear, and the symptoms will increase. Variety is essential. Our classes consist of people who come, in the first place, because they have been persuaded to come, and some are unwilling to move, so that a good atmosphere, enjoyment and interest must be provided before any attempt at specific treatment can be made. To this end we use music, character dancing, and games played in mime as well as dance forms using partners or groups, and pleasant rhythms. We find mime of all kinds very useful. Firstly it can be used to describe a type of movement, for example: "Washing Day" provides opportunities for rubbing, pressing, wringing, shaking, slashing flicking, dabbing, and, if continued as far as ironing, all kinds of smoothing actions can be included. This gives a "balanced diet" and patients enjoy turning what represents a day's work into a dance sequence. Convincing object mime is a good training in concentration and memory, and we bring it into our classes as a game; one team miming a subject such as "Gardening" and the other team guessing. Abstract mime is invaluable to convey an idea. For example the idea of "Water" was suggested to a class divided into four groups. One group did "The Sea," one did "A Spring,' another did "River," and the last did "Rain." This made a satisfactory sequence one group following another in logical order. Games such as "Earth, Air, Fire, and Water" played in groups, stimulate good creative work. Pure dance is included in these classes both in free creative work, in limited improvisation and in dance studies which are taught. We have used music as a subject for improvisation, and we often do group work in which each member of the group takes the lead in turn. This is also an exercise in movement memory as the leader, having worked out a short movement sequence, has to teach the others clearly enough for them to be able to develop another movement in harmony with it. Group improvisation is very hard to achieve, as our patients have a weak sense of the cohesion of a group,

in fact a class tends to disintegrate, even while it is being taught, but we come near to this goal through abstract mime. For instance: a mime such as Water can be developed into pure dance, once the group has gained enough confidence. By "limited improvisation" I mean that we say, for example, "try all the things you can do with your left elbow, and then work it into a dance," or "try moving only in flat planes and straight lines." These limitations seem to make the business of improvisation far less terrifying, and much freer movement emerges than if we said "move just how you like." We do sometimes teach technical dance studies (these have a value which I will discuss later). The subject of emotional control is an important aspect of our work both in movement sessions and in the occupational treatment. Aggression, elation, depression, suspicion and fear are all states with which we have to deal, and in mime we can deal with them directly. If a person learns to express a certain emotion where and when he wants to, he also learns to control it, and to conquer its power to control him. For example: a schizophrenic patient may be so swamped by aggressive tendencies that she is unable to be in close contact with other people, and is unable to concentrate her abilities along constructive lines. We find that people of this kind—and there are many, are greatly helped by working on all sorts of attacking, hitting, slashing, movements in conjunction with movements of the opposite types. We find that fear of their own aggression diminishes, and that they are better able to direct their energies into constructive channels.

During the last few months we have produced two mimed fairy stories in costume. The first, "Cinderella," lasted about four minutes and was done as a "dance-mime" to music. Working up to it took several weeks and entailed analysis of the characters and their habitual movement patters, their occupational movements, their emotional expression and their reaction to each other. All the cast, which was the whole class, worked on all these things together and from the ideas they produced we built up the scene. The second mime was "The Sleeping Beauty." This was built up in much the same way, but it was longer, and all the costumes were made by the patients themselves. The production of a finished "Show" used precious time which might have been spent on other more specific work, but it had many compensating features. A sense of responsibility towards the "Show" developed very strongly; group feeling among the "Cast" flourished and remained after the last performance; self-confidence increased as the "cast" realised that they were doing something which others could enjoy. They performed this mime in several wards to bed-ridden people and to people who were not allowed to leave their wards.

The question of whether one should impose movement patterns is a controversial one, but I have noticed that, while a whole programme of imposed movements is stultifying, it is necessary to give new feelings and ideas, or to alter the mood of a class. In the case of people who only move once a week I find technical studies prove

a good warm-up to creative work, they focus the attention and can have great value physically.

I will conclude with a few remarks about particular patients. First: Mrs M. She was completely unable to express herself, often mute or inaudible, or noisy and agitated. Window breaking was her chief crime. After attending the dancing class regularly for a few weeks she became happier, better able to express herself, and to control her fits of agitation. One day, when she was obviously in great distress, we asked her what was wrong, and she replied "the Devil." We then performed a mime in which we destroyed the Devil, tore him to bits and buried him. Mrs. M went to her dinner quite calmly saying: "I shall know [illegible] mime." Mrs. A. was a very difficult case. She refused nearly every occupation she was given and her standard of work was very poor. It appeared that she had always wanted to dance. She enjoyed the classes very much and took the lead in making costumes for the mimes. Her standard of work improved beyond recognition, and though she had been selfish, lazy, apathetic, and "against the world" before, she developed initiative, became friendly and helpful, and enjoyed being a reliable and good worker. We fairly soon discovered that Mrs. A. had a very lively sense of humour.

All the work I have done on these lines would have been impossible but for the help and co-operation of Margaret Best, M.I.S.T.D., and Marjorie Collingdon, M.A.O.T., Head Occupational Therapist at the hospital where I work. She and I both believe that an understanding of movement is vital to an Occupational Therapist; we have both proved that movement may succeed when all else has failed.

IMPRESSIONS OF A TELEVISION BROADCAST

Lights and more lights, technicians, cables as thick as your arm, the sound of hollow voices from the innumerable, and invisible loudspeakers, and an atmosphere of calm efficiency were the things that impressed me on my arrival at Studio 1 in Alexandra Palace.

We had rehearsed with Christian Simpson, our producer, for three days before the performance so the tricky adjustments needed for the medium were already well drilled into our minds. Our only task was to co-operate with the orchestra—whom we never saw. They were in another studio, and trying to co-ordinate our tempo with that of Eno Robinson was not so easily done—our only means of communication being signalling which he could see on a screen. However I must add that at the performance the music was a delight to dance with in tempo and mood.

Before I realised that it was two minutes to the show beginning, I found myself, already made up, standing inside the icosahedron waiting for the red light and the words "On set." I became paralysed suddenly, by the realisation of dancing to 3,000,000 people, felt

[Note: pages [illegible] badly worn [illegible] Heare]

overwhelmed by the responsibility we held towards this vast audience —for a second that was a century, I conjured in my mind all the possible things that could go wrong; cues, spacing, transmissions. The sequence of space harmonies I was to do where I stood vanished from my head; the tuning of orchestra over-filled the air with discord. I wanted to shout for quiet to compose my thoughts. "All set to begin, Miss Preston?" That calm voice jolted me back to the self-authority that had so suddenly left me. I was as completely confident of British Dance Theatre's integrity to perform well as I had been panic-stricken for that second at my own smallness. "Yes, all ready."

The red light: the music: the [illegible] was dancing—"Song of the Earth" and 30 seconds for changing on to [illegible]me—"Pleasure Spent," "Once I had laughter." We were all dancing together in "Masquerade of the Heart." My final walk out as the old lady; the last chords of the waltz. It was over—without a hitch.

I frowned at myself for the unnecessary nervousness, yet knew in my heart that every one of us had felt a similar breath, knew also that one dances the better for that agonised moment.

VALERIE PRESTON.
(for British Dance Theatre).

INVESTIGATIONS INTO THE CONNECTIONS BETWEEN ASTROLOGY AND MOVEMENT

I have always been interested in the occult, but being afraid to be influenced too strongly by certain astral forces, I kept away from any occult studies until the interest became a more scientific one. Only then, and this was about 22 years ago, I started to study astrology.

For a long time I didn't connect these studies with my movements and dances. Only occasionally I felt my movements being connected with something outside myself, a strong cosmic element that broadened my conscious awareness.

Gradually the belief that there existed a close relationship between our movements and the cosmic forces around us, became ever stronger.

During the last couple of years I started to compose group and solo dances with an astrological meaning, e.g. the individual character of the twelve heavenly signs. Then Mr. Laban stimulated me by suggesting the use of occult music such as "The Planets," by Gustav Holst. Enthusiastically I started to work on Holst's records. I worked out three of them for large groups, 'Venus,' 'Saturn' and 'Jupiter,' but I never had the chance to study them with groups, as I feel my College students, being too young, haven't got the spiritual attitude those dances would need.

Only in ment and cosmic

Astrology know These I believe to un behind the efforts thr and glide, earth the subtle lightness of d

Astrology also signs, of each of planetary posi leadership, I rel solid stability, t giving adaptabil and swaying movements.

THE EASTER DANCE CONFERENCE, 1951

at this will be held, as last year, at Th ion, 16 Paddington Street, Lond th, until Friday, March 30th.

Programme

MARCH 28

a.m.: Practical Session: Veronica Tyn

OFFICIAL NOTED

I also believ that the qualities of the A scale, resulting from the planes, can be related to the above astrological qualities in such a way that all flat movements of the scale may be linked with the character of the cardinal signs, all steep movements with the fixed signs and all flowing movements with the mutable signs.

Astrology knows of four cardinal, four fixed and four mutable signs, while we find the same number of flat, steep and flowing movements in the A.-scale.

I am conscious that these few results of study mean only a beginning, and I hope to be able to continue my investigation in order to help to create a deeper, more spiritual understanding of movement.

LOTTE AUERBACH.

EXCERPTS FROM REVIEWS OF "THE MASTERY OF MOVEMENT ON THE STAGE"

By Rudolf Laban

"Laban . . . has never ceased to assimilate new ideas, and his teachings transcend limitations of period and place. Like Noverre, he absorbs the most vital currents of thought of his own day and applies them with imagination and subtlety to the problems of movement in the theatre. His approach is basically similar to that of Noverre, but he has moved a long way forward from Noverre in his study of the means whereby dancing gives expression to feelings too deep for words.

". . . (His) ideas . , , (are) here summarised in a style of delightful lucidity . . .

"This book is not addressed only to dancers and choreographers, the greater part of it applies with equal force to the movements of actors and opera-singers (and even to the movements of workers in industry, a field in which Laban has done important work).

"...ied by the responsibility we held towards this vast ...aghilev and ...econd that ... a century, I conjured in my ... flowered after Massine ...s that could go wrong; cues, spacing, La Symphonie Fan- Diaghilev ... space harmonies I was to do where I s... as will help English tastique ... the timing of orchestra over-filled the ...w territory." ballet to ... out for quiet to compose my thoughts.

... That calm voice jolted me back *...imes," October, 1950.*

"Altho... suddenly left me. I was as con... artists, Mr. Laban's book will int... Theatre's integrity to perform well a... ement, as he views it, does not ... at second at my own smallness. "Ye... something indi- visible whic... light; the music; the ... was dancing— Mr. 30 seconds for ... anging of ... me—" P... teachers, stud- ents and paren... ter. "We were all dancing together. C. Lawrence— for people concerned in ... walk of management; and 'Effort and Re- covery,' not yet published, will approach the same central conception by way of therapeutic problems. Thus the discussion of movement on the stage has its place in, and helps to illumine a complete philosophy of movement . . .

". . . Mr. Laban is not offering a handbook o techniques, 'The source whence perfection and final mastery of movment must flow is the understanding of that part of the inner life of man where move- ment and action originate.' Much can be achieved through virtuosity, which portrays people from outside; but the artist who concentrates on the inner efforts preceding his movements will penetrate deeper. Since theatre is a dynamic, not a static, art, all theatrical expression must be in terms of movement, which in Mr. Laban's conception, includes speech.

"The artist must learn to think in terms of movement—and a highly concentrated chapter, subdivided into 'movement and the body' and 'variations of elementary movements,' will help him to do so . . . The following chapters dig deep into theory. Mr. Laban recalls that the same movements are used for work and expression and urges that scientists and artists should co-operate in movement-observation. He brings home the importance of mime, which has its roots in work and prayer, and is 'the stem of the tree which has branched into dance and drama'; when mime is entirely forgotten the theatre will be dead."

From "The Times Educational Supplement," September 22nd, 1950.

DANCE - DRAMA COURSE

A course in Dance-Drama extending over four Saturdays is being held by Rudolf Laban and Lisa Ullmann, at the Y.W.C.A., Great Russell Street, London, WC.1.

The second half of the course will take place on Saturdays, January 27th, and 3rd March, 1951.

Applications should be sent to the Art of Movement Studio, 183-5 Oxford Road, Manchester 13.

THE EASTER DANCE CONFERENCE, 1951

It is hoped that this will be held, as last year, at The [illegible] of Physical Education, 16 Paddington Street, London, W.1. Wednesday, March 28th, until Friday, March 30th.

OFFICIALLY NOTED

Programme

WEDNESDAY, MARCH 28th—

10 a.m.—11 a.m.: Practical Session: Veronica Tyndale-Biscoe,

11—11.30 a.m.: Break for refreshment.

11.30—1 p.m.: Work in groups—

(a) Miss E. Fidler — Movement and Art;

(b) Mr. Warren Lamb — (i) Observing an Industrial Operation; (ii) Assessing a Candidate's Ability for a job.

2.30 p.m.—4 p.m,: Mrs, Loeb: "Occupational Therapy in the Home." (How to defeat mental and physical dissatisfaction in the average family)—followed by discussion

THURSDAY, MARCH 29th—

10—11.30 a.m.: Work in groups.

(a) Miss E. Fidler — Movement and Art.

(b) Mr. Warren Lamb — (i) Observing an Industrial Operation; (ii) Assessing a Candidate's Ability for a job.

11.30—12 noon: Break for refreshment.

12 noon to 1 p.m.: Discussion upon work in groups (a) and (b).

2.30—4.30 p.m.: Annual General Meeting.

FRIDAY, MARCH 30th—

10 a.m.—11 a.m.: Practical Session.

11—11.30 a.m.: Break for refreshment.

11.30 a.m.—12.45 p.m.: Group Work — Sylvia Bodmer,

The pianist will be Adda Heynssen.